



HUMANITIES WEST

exploring history to celebrate the mind and the arts since 1983



Sack of Constantinople, 1204

Constantinople and the Byzantine Millennium (330–1453)

FEBRUARY 28–MARCH 1, 2014 • MARINES' MEMORIAL THEATRE, 609 SUTTER ST., SAN FRANCISCO

Presented with support from the Turkish Cultural Foundation; the Consul General of Greece;
the Center for Modern Greek Studies at San Francisco State University; Grants for the Arts / SF Hotel Tax Fund;
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Constantinople and the Byzantine Millennium (330–1453)

The fall of the Roman Empire is often seen as a major dividing line in European history, but its offshoot, the Eastern Roman or Byzantine Empire, lived on from 330 to 1453, providing continuity as a fascinating cultural and political power. In fact, the Byzantines thought of themselves as Romans, while imposing a predominantly Greek culture and Eastern Orthodox religion over their multiethnic territories, dominating the eastern Mediterranean, Southern Italy, the Balkans, and North Africa. The Byzantine Empire bridged east and west, ancient and modern, until it was overwhelmed by the rising power of the Ottoman Turks.

Introductory slide show compliments of Mariana Garcia (SFSU)

Background music: Byzantium 330-1453, Cappella Romana, Royal Academy of Arts (2008)

Scholars Circle: Professor Elm's lecture is underwritten by Roberta Mundie, Professor Angelov's by Theresa Nelson and Barney Smits, and the performances by HW Milestone patrons.

Friday, February 28, 2014

7:30 pm–9:30 pm

Opening Performance: Peter Kalafatis & Enomenoi Dancers of the Church of the Holy Cross (Belmont)

Welcome PATRICIA LUNDBERG (Humanities West)

Byzantium as a World Civilization MARIA MAVROUDI

19th- and early 20th-century scholars assigned Byzantium a marginal role in the development of world civilization limited to the preservation of “classical” Greek texts. However, the Greek texts chosen for translation into Latin and Arabic during the medieval period show that Byzantium's contemporaries were not primarily interested in its pagan Greek heritage, but in its Christian and Roman traditions, especially since the Byzantine state saw itself (and was also seen by its Eastern neighbors) as the continuation of

the Roman empire. Consequently, they chose to translate many biblical, patristic, hagiographical, liturgical, and legal texts, while the Arabic and Latin translations of pagan Greek texts were influenced by Byzantium's monotheistic understanding of their content. We also have Byzantine translations of medieval Latin and Arabic texts. This suggests that the Greek, Latin, and Arabic Middle Ages were all interested in the same larger philosophical and scientific questions and occasionally exchanged ideas on them.

Performance: An Anthology of Byzantine Melodies

Byzantine music has been used in the Orthodox Church from the beginning of Christianity to the present. Initially, the Church used simple melodies and chants. Later, hymnographers developed more complex melodies and musical theories. Today, Byzantine music consists of eight musical scales, or modes, called the *Octoechos*.

The diverse musical pieces performed here have been adapted by contemporary composers to satisfy modern listeners while retaining the spirit of the original Byzantine melody. The melodies belong to the three main church services: the Vespers, the Matins, and the Divine Liturgy.

Reverends Apostolos Koufallakis, Nikos Bekris,
John Kololas, Dimosthenis Paraskevaidis, Nebojsa
Pantic, Michael Prevas, Alex Leong, Peter Salmas,
Jon Magoulas, and Aris Metrakos;
and

George Haris and Basil Crow
perform under the direction of
Costas Haralambopoulos,
Annunciation Cathedral,
San Francisco



Welcome PATRICIA LUNDBERG (Humanities West)

Constantinople: The New Rome in Late Antiquity SUSANNA K. ELM

The city of Constantinople was named New Rome or Second Rome very soon after its foundation in AD 324. Over the next 200 years it replaced the original Rome as the greatest city of the Mediterranean. How did perceptions of Rome and Constantinople

change? Who were the new emperors and how did they live in their new capital? What role did the New Rome's new religion, Christianity, play?

Intermission

The Many Faces of Byzantium:

Ideologies of Power from Constantine to Mehmed the Conquerer DIMITER ANGELOV

The Byzantine Empire (330–1453) was the direct successor to imperial Rome in the eastern Mediterranean—a flourishing civilization that received, preserved, and reinterpreted many of the political and intellectual traditions of antiquity. What was the political ideology of Byzantium throughout its millennial

existence? How was it constructed, communicated, and questioned throughout the ages? The original voices of Byzantine thinkers and the powerful images produced by Byzantine artists help to answer these and other questions, bringing to life a rich world of politics, imagination, and continual change and rediscovery of the past.

Lunch Break Program resumes at 1:30 pm.

Performance: The Holy Trinity Young Adult Choir performs Greek folk songs about Constantinople, led by **Anysia Dumont**.

Hagia Sophia and Multi-Sensory Aesthetics BISSERA PENTCHEVA

Focusing on the sixth-century interior of the church of Hagia Sophia in Constantinople, Professor Pentcheva explores the optical shimmer of marble and gold and its psychological effect on the spectator as recorded in Byzantine ekphrasis and liturgical texts. In turn, this optical shimmer, *marmarygma* in Greek, is linked to the acoustic properties of marble, especially its capacity to reflect sound waves. The meaning of the optical and acoustic reflection is related to the Eucharist rite and more specifically to the concept of

animation, *empsychosis*. The exploration of acoustics is further deepened by the use of the sound of exploding balloons and modern digital technology to measure the reverberation time of the interior and to generate with its aid computer auralizations of Byzantine chant, recorded anechoically (with minimal room acoustics). Combining literary analysis, philological inquiry, and scientific research, this study uncovers the multi-sensory aesthetics of Hagia Sophia and recuperates the notion of aural architecture.

Intermission

Constantinople and the Generation of Orthodox Painting SHARON E. J. GERSTEL

The legacy of Byzantium can be traced in the remains of thousands of painted churches that still stand and serve for common worship. Looking at the monumental decoration in Constantinople, both painted and mosaic, can one characterize an art form that was uniquely metropolitan? What was the role of the capital in the

creation and dissemination of artistic styles and subjects? Professor Gerstel looks at the last and most famous phase of ecclesiastical decoration in Constantinople (1261–1453) and its echoes in other regions of the Byzantine empire.

Panel Discussion with Presenters and George Hammond (HW), Moderator. Written questions from the Audience.

To pose questions to the Presenters please fill out a card and leave it on the lobby table.

Special Offer

Humanities West has produced a special edition educational resource/reader for ***Constantinople and the Byzantine Millennium***. It is free to attendees in PDF format via email at cynthia@humanitieswest.org.

A Resource List is available at humanitieswest.org.



Dimiter Angelov is Professor of Byzantine History, Centre for Byzantine, Ottoman and Modern Greek Studies, University of Birmingham, UK, and Visiting Associate Professor, Harvard. His research and teaching interests lie in the intellectual, political and institutional history of the Byzantine Empire, with a particular focus on the 13th–15th centuries. His book on imperial ideology and political thought in Byzantium (1204–1330) (2007) examined little known texts in order to shed light on the political imagination of the Byzantines, who saw their empire being transformed into a second-rate power in the Eastern Mediterranean. He is currently working on a monograph on the Byzantine crown prince, emperor and philosopher Theodore II Laskaris (1221/22–1258); the study makes use of the analytical and discursive potential of historical biography to broaden the vista on the transformation of Byzantine culture after the fall of Constantinople in 1204.



Alysia Dumont is a doctoral student in Ancient History and Mediterranean Archaeology at UC Berkeley. She has a BA *magna cum laude* in Classics from the University of Washington. Her senior thesis explored Homer's Sirens and sexuality in Late Antique allegory and was awarded the Rouvelas Essay Prize for Hellenic scholarship. Alysia has excavated at Tel Dor, Israel, and in the Republic of Macedonia. In Turkey she studied art and architecture of Byzantine Cappadocia through Koç University.



Susanna K. Elm is Professor of History and Classics, UC Berkeley (D.Phil. Oxon., *Literae Humaniores* in Ancient History, St. Hilda's College; *Philosophicum, summa cum laude*, Free University Berlin; Music certificate, flute, North Rhine Westphalian Academy of Music). Her awards include Fellowships at Dunbarton Oaks and a Guggenheim, as well as a Rhodes Scholarship. Publications include *Virgins of God. The Making of Asceticism in Late Antiquity* (Oxford, 1994, 2003); *Medical Challenges for the New Millennium: An Interdisciplinary Task*, Ed. Stefan N. Willich and Susanna Elm (2001); *Violence in Late Antiquity: Perceptions and Practices*, Ed. H. Drake and co-ed. E. Albu, S. Elm, M. Maas, C. Rapp, M. Salzman (2006); *Sons of Hellenism, Fathers of the Church: Gregory*

of Nazianzus, Emperor Julian, and the Christianization of the Late Roman Elites (2012); *Quo Vadis: Medical Healing. Past Concepts and New Approaches*, Ed. Susanna Elm and Stefan Willich (2009).

The **Enomenoi Dancers** are from the Church of the Holy Cross in Belmont. Enomenoi is directed by **Peter Kalafatis**. Peter has been involved with Greek dancing for some 40 years—performing with several Greek Folk Dance groups all over the West Coast. For the last several years he has been able to pass on his love of Greek dancing by directing the Enomenoi Dance Group. Enomenoi has been invited to perform at venues all across the state of California, as well as Nevada. Enomenoi has participated in the annual Greek Folk Dance Festival, and has won multiple awards for their performances.



Sharon E. J. Gerstel is Professor of Byzantine Art History and Archaeology, UCLA. Trained in art history and religious studies, Gerstel's work focuses on the intersection of ritual and art, particularly monumental painting. Selected publications include *Beholding the Sacred Mysteries* (1999); *A Lost Art Rediscovered: The Architectural Ceramics of Byzantium* (with J. Lauffenburger) (2001), *Thresholds of the Sacred: Art Historical, Archaeological, Liturgical and Theological Views on Religious Screens, East and West* (2007), and *Viewing the Morea: Land and People in the Late Medieval Peloponnese* (2013). Gerstel's awards include a membership at the Institute for Advanced Study, Princeton, and a Guggenheim Fellowship in 2011–2012 to complete *Landscapes of the Village: The Devotional Life and Setting of the Late Byzantine Peasant* (forthcoming Cambridge). She has also published numerous articles on Byzantine women, including empresses, village widows, and rural nuns.



Maria Mavroudi is Professor of Byzantine History and Classics, UC Berkeley (PhD, Byzantine Studies, Harvard; MA, Byzantine Literature, Harvard; BA, Philology, University of Thessaloniki, Greece). Her research focuses on Byzantium and the Arabs and the consequences of bilingualism in Greek and Arabic in the Middle Ages, such as the development of Byzantine and Islamic science and the transformation of the ancient tradition in the course of its medieval transmission from

Byzantium to the Islamic world and back to Byzantium. Selected publications include *The Occult Sciences in Byzantium*, ed. with Paul Magdalino (2007); *A Byzantine Book on Dream Interpretation: The Oneirocriticon of Achmet and Its Arabic Sources* (2002); *Artemidorou Oneirocritica* (2002). Mavroudi's numerous honors and awards include a MacArthur Fellowship (2004–2009), a Humboldt fellowship, and fellowships at Princeton and Dunbarton Oaks.



Bissera Pentcheva is Associate Professor, Art & Art History, Stanford (PhD Harvard). Her work focuses on aesthetics and phenomenology of Byzantine Art. Publications include *The Sensual Icon: Space, Ritual, and the Senses in Byzantium* (2010) www.thesensualicon.com, and *Icons and Power: The Mother of God in Byzantium* (2006), awarded the John Nicholas Brown Prize 2010 of the Medieval Academy of America for outstanding first monograph in Medieval Studies. Her research on architectural psychoacoustics of Hagia Sophia is in collaboration with Jonathan Abel (Stanford's Center for Computer Research in Music and Acoustics) and was awarded the Presidential Fund for Innovation in the Humanities and two grants from Stanford Institute for Creativity and the Arts [<http://iconsofsound.stanford.edu/aesthetics.html>]. Pentcheva has held fellowships from Mellon New Directions, Alexander von Humboldt, Dunbarton Oaks, and the Onassis Foundation. She has also taught a graduate seminar on Phenomenology of the Byzantine Icon at Kunsthistorisches Institut, Florence.



Kathleen Maxwell is Associate Professor of Art History at Santa Clara University (PhD, University of Chicago). She teaches art history, specializing in the ancient and medieval Mediterranean world. She was awarded the David E. Logothetti Teaching Award by the College of Arts and Sciences in 2005. She directs the Undergraduate Core Curriculum. Maxwell's articles have appeared in *Dunbarton Oaks Papers*, *Revue des études Armeniennes*, and *Arte Cristiana*, and her book reviews in *Speculum*, *Byzantinische Zeitschrift*, and *The Medieval Review*. On February 27, Maxwell spoke about her new book, *Between Constantinople and Rome: An Illuminated Byzantine Gospel Book (Paris gr 54) and the Union of Churches* (2014), at a related Humanities West lecture at the Commonwealth Club.

THE HUMANITIES WEST 2013–14 SEASON TICKETS ON SALE NOW!

CALL CITY BOX OFFICE AT 415. 392. 4400.



APRIL 25–26, 2014 *Baghdad in Its Golden Age*

From its founding in 762 as The City of Peace, Baghdad thrived as the political, cultural, religious, and commercial center of the Muslim empire. Abbasid caliphs ruled over diverse populations of Muslims, Christians, Jews, Zoroastrians, and polytheists, whose ethnic identities ranged from Arab to Persian and Turkish to Berber—all of whom contributed to the brilliance of the greatest city of its time in the Middle East, if not the world. At its House of Wisdom, scholars from across the empire translated into Arabic, synthesized and advanced the fragmentary literary and scientific knowledge of ancient Greece, Persia, and India. Chinese paper technology enabled Baghdad bookstores to sell thousands of books a day. Without this chapter in history, the knowledge gained in antiquity would likely have followed a tortured path to the present or not survived at all. Baghdad's intellectual and cultural influence was extraordinary in its time, and its legacy—and legend—endure in both the east and west to this day.

Marines' Memorial Theatre

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SAVE THE DATES FOR THE HUMANITIES WEST 2014–15 SEASON. Tickets on Sale April 15, 2014.

September 19, 2014 **Haydn & Schoenfield: Rockin' the Sonata with the Saint Michael Trio.**

Music at its most fun! Both Franz Joseph Haydn (1732–1809) and Paul Schoenfield (1947–) are highly formal in their sonata form. Yet Haydn's classical sonatas embodied the formalism of the 18th-century Enlightenment, while Detroit native Paul Schoenfield's "Cafe Music" (1987) expresses the whimsy and energy of a 21st-century urban metropolis. **Daniel Cher** (violin), **Michel Flexer** (cello), and **Russell Hancock** (piano, lecturer)—The Saint Michael Trio—demonstrate through illustrated lecture and performance how two utterly different composers use the same tools to express the sentiment of their age. An antidote to the staid world of classical music, the artists earn glowing praise for making their "informances" interesting, accessible, and oftentimes funny.



October 24–25, 2014 The Roman Republic (509–27 BCE) From its legendary origins as a tiny cluster of villages in the Italian countryside, ancient Rome grew into a vast metropolis and the dominant power of the Mediterranean. Leaders of the Roman Republic established a constitutional framework that embodied principles of separation of powers, checks and balances, and the rights and duties of citizenship (for some), a model that endured for centuries. Ultimately civil strife exacerbated by wide disparities in social and economic well-being and the strains of governing a far-flung empire doomed Cicero's Republican Rome in the first century BCE. From its modeling of democratic values to its golden age of drama and its Greek- and Etruscan-inspired art, the Roman Republic was a major turning point in western civilization that inspires us to this day.

February 27–28, 2015 Charlemagne: The Father of Western Europe Even 1,200 years after his death in 814, Charlemagne still symbolizes a critical turning point in Western civilization. King of the Franks and Lombards, Emperor of a New Rome, Charles the Great ushered in the Carolingian Renaissance and fathered a dynasty. Although political unity proved ephemeral, his economic, administrative, educational, and religious reforms created a new and enduring cultural identity that encompassed the heartland of today's Western Europe. For the first time, the focus of European political power shifted from the Mediterranean, then dominated by Byzantine and Islamic empires, to continental (and Catholic) Europe.



May 1–2, 2015 The Great War: Cultural Reverberations Across Europe The First World War collapsed empires, redrew national boundaries, caused cataclysmic change in a generation of Europeans, and revolutionized long-held world views all across Europe. From 1914–18, "The Great War" raged amid a vast crisis of cultural confidence. The war to end all wars was a monumental catastrophe, one of history's major turning points. Yet among The Great War's legacies of drastic political, social, and cultural change has been its immense artistic response in music, art, literature, and film.

Constantinople and the Byzantine Millennium

Pre-Empire

- 667 BC Byzantium (Constantinople and Istanbul) is created, according to legend, by Megarian colonists.
- 285 Roman Empire is divided in half by the Emperor Diocletian into Eastern and Western parts.

Constantine and the Founding of a New Rome

- 330 Emperor Constantine I changes capital from Rome to Byzantium and renames it Constantinople or *The City of Constantine* and The New Rome.
- 395 Emperor Theodosius I dies; Empire divides into Western and Eastern. During his reign, Theodosius changes official religion to Christianity.

5th Century Collapse of the Western Part of the Empire

- 476 As Western territory falls, the Eastern part of the empire thrives and is renamed Byzantine.
- 527 Justinian I is crowned emperor.
- 532–537 Justinian I builds Hagia Sophia.
- 533–554 Justinian I reclaims areas from the West, including parts of Italy and North Africa.
- 565 Justinian I dies. During his reign, the Plague of Justinian kills a third of the empire's population, creating major military and financial difficulties
- 568 Lombards capture most of Northern Italy

Loss of Territory and the Byzantine-Arab Wars

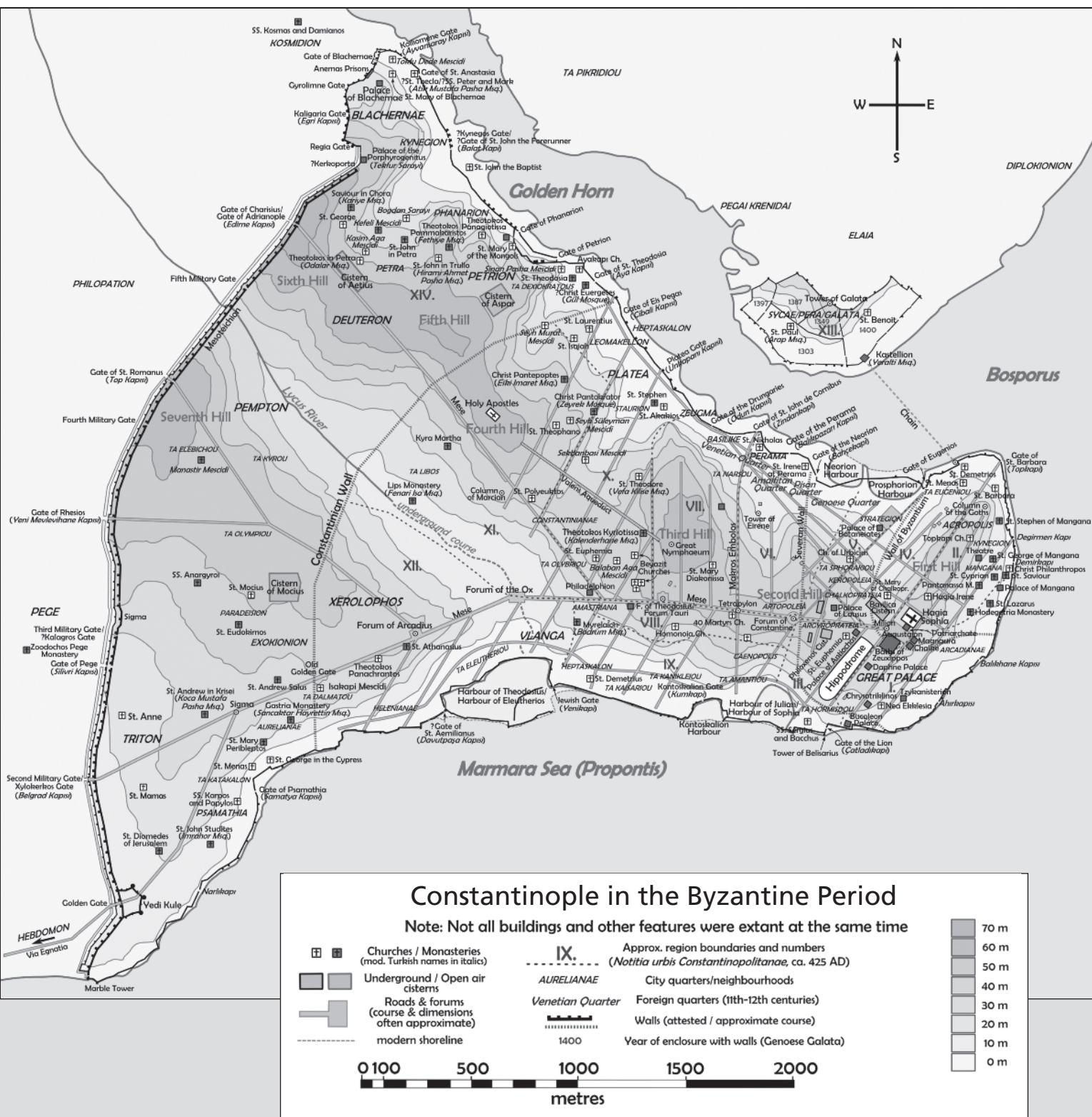
- 610 The official language changes from Latin to Greek under the rein of Emperor Heraclius.
- 634–641 Arab armies conquer the Levant and Egypt; eventually, most of North Africa and Sicily.
- 730–787 and 813–843 Iconoclasm controversies result in loss of most of the Empire's remaining Italian territories, aside from some territories in the south.
- 843–1025 Macedonian dynasty established. The empire experiences a military and territorial revival. Byzantine scholars record and preserve many valuable ancient Greek and Roman texts.
- 1002–1018 Emperor Basil II campaigns annually against Bulgarians, trying to annihilate the state.
- 1014 Bulgarian army is defeated at Battle of Kleidon. Basil II becomes known as Bulgar Slayer.
- 1018 Bulgaria surrenders and is annexed. The whole of the Balkans is incorporated into the Empire; the Danube is the new Imperial Frontier.
- 1025 Basil II dies. Decline of the Empire begins.
- 1054 Schism between Church in Rome and the Church in Constantinople.
- 1071 Emperor Romanus IV is defeated by Seljuk Turks at Battle of Manzikert. Most of Asia Minor is lost. The last Byzantine outposts in Italy are conquered by the Normans.

Komenian Restoration

- 1081 Comnenus dynasty is established by Alexius I. Decline is arrested. Byzantium becomes involved in Crusades. Economic prosperity.
- 1091 Imperial armies defeat Pechenegs at Battle of Levounion.
- 1097 Recapture of Nicaea from the Turks by Byzantine armies and First Crusaders.
- 1176 Byzantine armies recapture coasts of Asia Minor and push to central Anatolia; Principality of Antioch becomes Byzantine protectorate.
- 1122 Byzantines defeat Pechenegs at Beroia.
- 1167 Byzantines defeat Hungarians at Battle of Sirmium; Hungary becomes client state.
- 1176 Battle of Myriokephalon. Manuel Comnenus lays siege to Konya, capital of Seljuk Turks; withdraws. End of attempts to recover Anatolia.
- 1180 Death of Comnenus. Decline of the Byzantine Empire recommences.
- 1185 A successful rebellion is organized in Bulgaria. Lands lost in the Balkans.

The 4th Crusade and the Collapse of the Empire

- 1204 Crusaders conquer Constantinople; Latin Empire formed.
- 1261 Constantinople reclaimed by Michael Palaeologus, Byzantine emperor of Nicaea.
- 1453 Ottoman Turks conquer Constantinople. Death of Constantine XI. End of the Empire.



from Wikipedia: Constantinople

Sources

Wikipedia: http://en.wikipedia.org/wiki/Byzantine_Empire

Byzantine Empire, A Short Overview: <http://www.arts.yorku.ca/hist/tgallant/documents/ByzantineEmpireoverview.pdf>

Chronology of Byzantine Empire (330–1453): <http://www.thelatinlibrary.com/imperialism/notes/byzantinechron.html>

Extensive overview of the development in art in the Byzantine Empire:

http://www.metmuseum.org/toah/hd/byza/hd_byza.htm and at http://www.metmuseum.org/toah/hi/te_index.asp?i=13



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HUMANITIES
CENTER

Stanford Humanities Center
424 Santa Teresa Street
Stanford, CA 94305

Continuing the Conversation....
in association with
HUMANITIES WEST *for the* NEW 2014–15 SEASON
featuring programs on
REPUBLICAN ROME *and* THE GREAT WAR



Andante Travels (UK) offers two tours designed just for us!

ANDANTE TRAVELS has been chosen by the *National Geographic Traveler* for five consecutive years as ‘Tours of a Lifetime.’ Academic integrity, authentic quality of experience, and an appreciation of the good things in life combine to make superb vacations.

APRIL 11–20, 2015

**Republican Rome: The Archeology
of a City that Transformed the World**

A very special tour tracing the story of the Roman Republic—from the first foundation of the city to the rise of Caesar and the beginnings of Imperium. The modern city of Rome remains littered with memories and physical remnants of the city’s Roman past—if you only know where to look. In addition to the iconic sites of Rome, we venture to lesser known sites, to get a clearer vision of the world of the Republic—without the crowds. Days away from the city in the beautiful surrounding countryside put the Roman achievement into context, and allow us to explore the fates of the city’s neighbors and rivals. Two unique experiences are included in this tour—the chance to reflect on the later influence of the classical world with a private visit to the Sistine Chapel, and a reception and special lecture at the British School of Rome, giving us a special insight into the very latest research on Republican history and archaeology.

FALL 2015

**The Great War: A Journey into
the Archeology of World War I**

The immense sacrifices made by troops from all over the world during the great cataclysm of World War I left behind an indelible mark on the countryside of northern France and Belgium. The archaeological remains of the conflict embody the personal stories and intimate details bound up in the tragedy and horror of the Great War. This tour journeys along the Western Front, from the early battles around the Belgian town of Ypres to the endgame of the War close to Verdun. Through visits to archaeological excavations, cemeteries and memorials, as well as journeys across the now peaceful battlefields, this tour provides an opportunity to understand the magnitude of this terrible conflict—and the great debt we owe to all those who fought in it.

Don’t miss these opportunities!

Please visit the Humanities West travel page at www.humanitieswest.org for details.
Contact Andante Travels for additional information and to register: tours@andantetravels.com



THE OLD BARN, OLD ROAD, ALDERBURY, SALISBURY, SP5 3AR, UK
Tel: 1-888-331-3476 • tours@andantetravels.com • www.andantetravels.com

An historical landmark built in 1926, the Marines' Memorial Theatre is an intimate 564-seat jewel box theatre in the heart of San Francisco's theatre district between Union Square and Nob Hill. The theatre is a well-known resource for local corporate and civic groups along with charitable organizations. In addition to acclaimed live performances, the Marines' Memorial Theatre is also a venue for speakers, presentations, corporate events, celebrations and more. The non-profit Marines' Memorial Theatre proudly presents live theatrical performances as well as inspiring speakers and presentations.



Late Seating Performances begin promptly. Seating for late-comers is at the discretion of the theatre management and production staff. The lobby bar opens 60 minutes before the program and seating opens 30 minutes before the program. The theatre box office and orchestra entrance are located on the second floor, accessible by elevators from the hotel lobby. Accessible restrooms are in the theatre lobby and on floor 10. Thank you for arriving early.

Welcome
to the newly renovated
Marines' Memorial Theatre

Wider Aisles • Large, Light-Filled Lobby
Updated ADA Access • More Legroom
New Seating • Larger Restrooms

MARINES' MEMORIAL THEATRE
History. The Arts. Music. Events.

BOX OFFICE | 609 Sutter Street
(415) 392-4400 | San Francisco, CA 94102

MARINESMEMORIALTHEATRE.COM

Ages Every person entering the theatre must have a ticket. Babies-in-arms and children younger than five years old are not allowed.

Accessibility Please contact City Box Office directly at 415.392.4400 to purchase wheelchair accessible seating, or if you have other special needs. Wheelchair locations cannot be purchased online and are reserved for patrons who will be staying in their wheelchairs. Please contact the box office if you plan on coming to the theatre in a wheelchair and wish to transfer to a regular theatre seat, as we can help you select an appropriate seat location. There is no elevator access to balcony seating. The theatre box office and orchestra entrance are located on the second floor. Please enter the hotel lobby and take the center or right-hand elevator for access to the second floor. The left-hand elevator does not stop at the theatre. Accessible restrooms are located off the orchestra-level lobby and also on floor 10M.

Recording Equipment No recording devices are permitted in the theatre.

Listening Assistance A Listening Assistance System is installed at the theatre. Headphones are available from the theatre box office. There is no charge, but an ID deposit is required.

MARINES' MEMORIAL THEATRE
History. The Arts. Music. Events.

609 Sutter Street, 2nd Floor, San Francisco, CA 94102
Office: 415-447-0188
Fax: 415-447-0198
www.marinesmemorialtheatre.com
www.marineclub.com



HUMANITIES WEST

P.O. Box 546

San Francisco

California 94104

415.391.9700

www.humanitieswest.org



YES! I WANT TO BECOME A FRIEND OF HUMANITIES WEST

- **Support public programs** unique to the Bay Area.
- **Dine with program presenters** (call 415.391.9700 or go to info@humanitieswest.org for reservations).
- **Benefactors receive two complimentary tickets** to programs and may sponsor a program component.

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You can purchase discounted student and teacher tickets for only \$20 per day through City Box Office.

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Our **Humanities West Young Audience Engagement Project** also includes benefits for teachers whose classes attend as a group, lunchtime discussion groups, and other resources. Email info@humanitieswest.org to learn more and/or to reserve free tickets for students age 25 and younger. Sponsored by Bank of the West. Space is limited.

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MARINES' MEMORIAL THEATRE

Theatre Manager

Diane Myrick

Technical Director

Greg Wilson

Front of House Manager

Brandie Pilapil

Front of House Staff

Tony Bermudez, Ron Marshall,
Brian Herman, and Claire Gerndt

PATRONS, ATTENTION PLEASE! FIRE NOTICE:

THERE ARE SUFFICIENT EXITS IN THIS BUILDING TO ACCOMMODATE THE ENTIRE AUDIENCE. THE EXIT INDICATED BY THE LIGHTED "EXIT" SIGN NEAREST YOUR SEAT IS THE SHORTEST ROUTE TO THE STREET. IN CASE OF FIRE, PLEASE **DO NOT RUN** — WALK THROUGH THAT EXIT.

"Like" us on facebook to get updates and tidbits about what is happening at the theatre!

<http://www.facebook.com/MarinesMemorialTheatre>